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TEXTONE





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FOREWORD

PEOPLE have long wanted to express in the interior decoration of their buildings, the characteristic textures and harmonizing colours that supply the proper background for furniture, fixtures and draperies to accompany period design in architecture.

This has not been possible with the decorative materials in general use up to this time. Oil paints, cold water paints and wallpapers, all have their limitations, and where they have been used it has frequently been necessary to sacrifice the wall and ceiling texture.

But now the United States Gypsum Company has discovered and perfected a new decorative medium—TEXTONE—by means of which both the texture and colour that harmonize with external architectural design may be reproduced pleasingly, inexpensively.

Through extensive research and investigation in co-operation with members of the staff of the Chicago Art Institute, there have been developed in TEXTONE the characteristic textures and colours associated with each of the principal architectural periods. Moreover, TEXTONE offers the decorator full and free opportunity for the exercise of original design in rough-textured surfaces, outside these period styles.

TEXTONE is applied with a brush. By proper manipulation with the ordinary tools in use by the painter and decorator, the exact degree and pattern of textured surface belonging to a certain period or style is obtainable. And by the addition of pigment colours to the TEXTONE, any desired colour effect may be produced, to harmonize with any requirement of architecture and interior furnishings.



BRAINARD RESIDENCE, SANTA BARBARA, *Geo. Washington Smith, Architect*
FOR AN EXPRESSION OF THE SPANISH IN TEXTONE, SEE PLATE II.

SPANISH

SPANISH architecture is readily identified by broad, unbroken wall surfaces. The principal rooms open on a central court or *patio*. Roofs are flat-pitched; walls, heavy and thick. High colour—pinks, yellows, chalk-whites and greys—pervade every exterior surface. The furniture of this period is characterized by the universal use of wood, carved in fanciful details. There are finely-wrought iron grillework patterns at the openings. Upholstery is substantial leather—deep red Cordovan—and tapestries are vivid and heavy.

Whether in neutral tints or vivid and solid colours, the wall and ceiling backgrounds take their character largely from their texture, which is always beautifully and strongly irregular, almost to the point of coarseness.

Textone is suited in both texture and colour to all Spanish-type construction, either in new building or in the repair and restoration of old walls and ceilings in this effect. It is recommended for hallways, living rooms, dining rooms, and bedrooms of homes on the Spanish order, and for studies, clubrooms, entrances and lobbies of other structures in this distinctive style.



DINING ROOM, VILLA PALMIERI, FLORENCE
From "Italian Furniture and Interiors," by Geo. Leland Hunter. Courtesy of the Publishers, William Helburn, Inc.,
418 Madison Ave., New York

FOR AN EXPRESSION OF THE ITALIAN IN TEXTONE, SEE PLATE III.

ITALIAN

YOU will find in Italian architecture a beautiful combination of classical proportion and line with Roman richness of ornament at the cornices, columns, caps and bases. Window openings are much more regularly placed than in the Spanish. There are low-pitched tile roofs; elaborate detailing in iron and stone work.

A classic refinement is noted in Italian interior furnishings. There is simplicity, spaciousness, richness. Chairs, tables, beds, all are massive, richly carved and ornamented.

Wall and ceiling backgrounds for these interior furnishings are broad, majestic, high. Their rough-textured workmanship is the finest we know. Their colours range from soft greys to reds and turquoise blues.

Textone reproduces ideally the palm-finish textures of Early Italian walls and ceilings. It is completely receptive to the live and vibrant colour that characterized this exquisite age in building. In large homes or small planned on this order, walls and ceilings of accurate Italian style can be produced with Textone, for living rooms, hallways, entrances, dining rooms and bedrooms.



INTERIOR OF THE UPPER CHAPEL OR PRIEST'S ROOM, COMPTON WYNYATES, WARWICKSHIRE
 From "English Homes," by H. Atrey Tipping, M. A., F. S. A. Courtesy of the Publishers, Charles Scribner's Sons, New York
 FOR AN EXPRESSION OF THE EARLY ENGLISH IN TEXTONE, SEE PLATE IV.

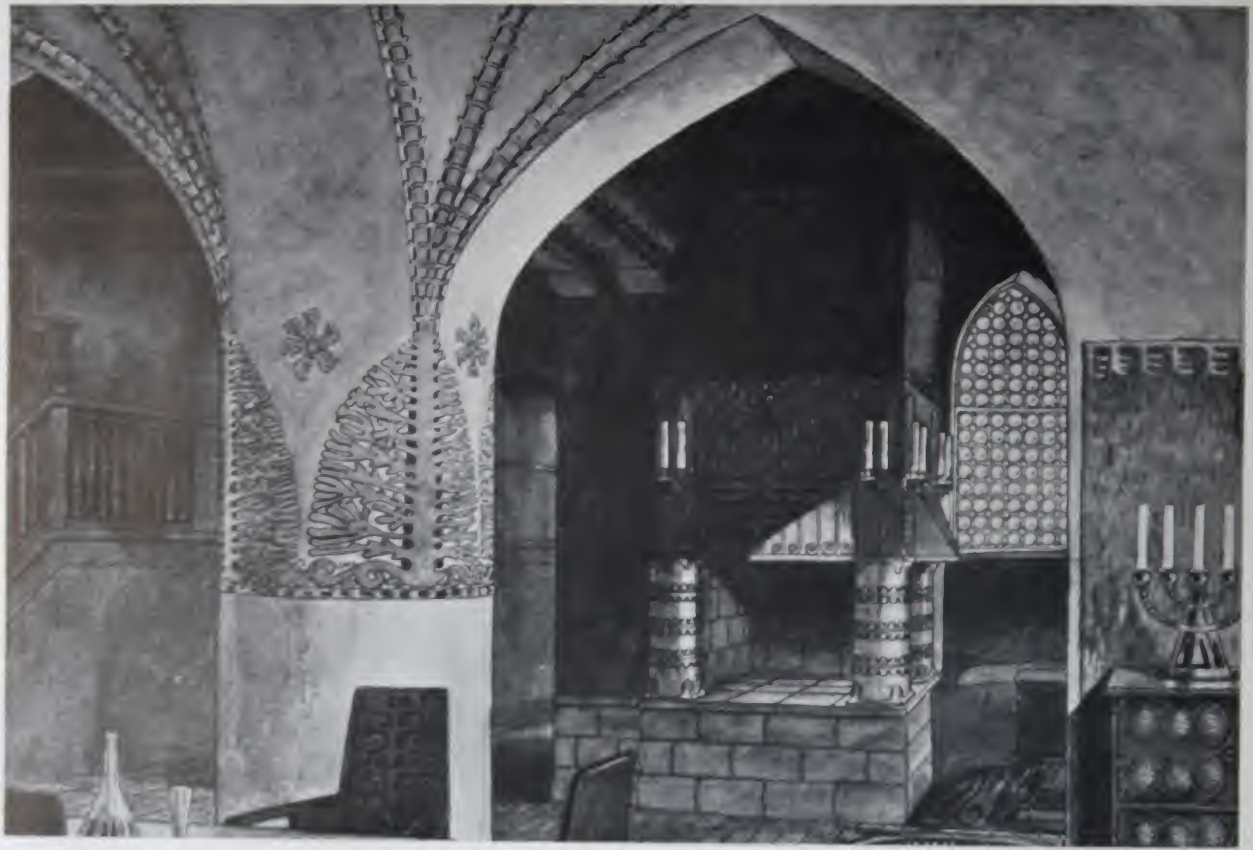
EARLY ENGLISH

SHARP-POINTED gables, half-timbered work, stucco that bears the marks of the broad-shouldered sweep to the trowel, and, above all, the spacious chimney—these are the unforgettable signs of the Early English builder.

Brick and stone are often used in combination with the stucco. Furniture is of heavy oak type. Wall spaces are simple in decoration, broken with broad-mouthed fireplaces and relieved, if at all, with simple, hand-wrought ironwork.

Interior walls and ceilings belonging to this period are very rough textured. A great deal of ornamental plaster-work appears in the ceilings and cornices. The entire effect is foiled against a sparing use of colour, buffs and greys prevailing.

The great vogue for Early English type homes, of practically all sizes, but perhaps especially of medium size and situated in suburban surroundings, gives a special value and usefulness to Textone. For the decoration of the walls and ceilings of these residences, of country club houses and of similarly placed structures, Textone provides the ideal material, from the standpoint of both texture and colour.



HALL PROJECT OF LINDGREN & SAARINEN HELSINGFORS Documents D'architecture Moderne, H. Laurens, Editeur Paris
FOR AN EXPRESSION OF THE MODERN EUROPEAN IN TEXTONE, SEE PLATE VI.

MODERN EUROPEAN

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 HERE is variety in Modern European architectural style, dependent on the stronger influences that have pervaded the particular country. The Austrian, for example, shows a classical influence in line and proportion, with a free use of rough textures and rich colours in wall surfaces. Germany leans to the Gothic, with a free use of local forms and textures. Holland, interestingly enough, has been happily influenced of late by American architects, particularly in the city buildings of Amsterdam.

Interior furnishings are novel. Chairs take unexpectedly odd shapes. Hangings have a strong Oriental character, original in design, high in colour.

Wall and ceiling surfaces range from the very coarsest textures, harmonizing with stucco exteriors, and highly coloured in blues and reds, to more refined finishes, in subdued tints, with occasional enrichment by coloured friezes.

The versatile qualities of Textone adapt it ideally to the varied treatments suggested by free artistic design. In fact, Textone serves precisely the needs of modern interior decoration for a rough-textured surface that may be made part of an interior design and holds within itself every desired capacity for colour.



DETAIL OF DINING ROOM, from *American Country Homes of Today*.
 Courtesy of publishers Architectural Book Publishing Co., New York
 FOR AN EXPRESSION OF THE COLONIAL IN TEXTONE, SEE PLATE VII.

COLONIAL

EVERY American knows that broad, white, low-lined mansion looking out from Virginia's hills across the blue Potomac. To him and to all his countrymen, Colonial means Mt. Vernon. And correctly, too, for regularity of outline and mass, true symmetry, one chimney this end, one chimney that, one window here, one window there, distinguish the true Colonial design. All important was the entrance, usually in wood, hospitably broad, free, exact in proportion, delicate in detail of fanlight and fluting.

Inside, the home is furnished in native woods and imported mahogany, wrought in simple, light lines, carefully studied at windows and doors, china cabinets, mantels and cupboards, yet remarkably durable for all its fragile grace.

The walls are comparatively smooth, without much use of colour—monochrome buffs, whites, ivories and creams.

With Textone you can achieve a Colonial wall and ceiling texture ranging from smoothest sand-float to rough. You can supply a background that harmonizes in both texture and colour with the simple designs and antique furnishings that characterize this truly American era.



TEXTONE

Its Qualities and Uses

TEXTONE is a medium for the decoration of walls and ceilings. It is a white powder that is rendered plastic by the addition of water. It is applied with a brush. The rough-texture effects which it is possible to produce with Textone are the result of manipulation with tools in everyday use by the painter and decorator—a whisk broom, a stippling brush, sponge or wadded paper, or often nothing more than the palm of the hand.

Any desired colour effect can be produced by the addition of pigment colours to the plastic Textone.

For either Textone's natural white or for simple colour effects, a one-coat application of Textone is sufficient.

Where a two-tone effect is wanted, an undercoat of Textone in the desired darker shade is applied first, followed by a coat in the lighter tone. The working of the Textone then brings out the beautifully graduated effects of the combined shades.

For obtaining two or more toned effects on Textone surfaces, it is advisable to use Textone Glaze, a specially prepared medium for this purpose. All that is necessary is to tint the Textone Glaze with pigment colours in oil, and then apply to the surface with a brush. By wiping off the surface with a soft cloth, the colours are then combined in a nice blending of high light and shadow effects.

Besides the period styles and designs illustrated in the foregoing pages, Textone is adaptable to almost the entire range of wall and ceiling decoration known to architects and decorators. It is equally easy to achieve with Textone the striking pattern of Roman Tile or the severe simplicity of Caenstone. Elaborate ornamental effects in relief are attainable with Textone by the use of an easily cut stencil. Textone lends itself also to the popular rougher textures, such as Rustic and California effects.

One of the conspicuous merits of Textone is its economy. Another of its advantages is that it is applicable to any kind of surface, old or new.

S P E C I F I C A T I O N S

TEXTONE is supplied in standard packages of 10 and 25 lbs. each. It comes in white powder form only. In each package is included sufficient Textone Size to size the surface covered by this quantity of Textone. Also included in each package are complete, simple directions for the mixing and application of Textone.

Treatment of Various Surfaces for Textone

Textone may be applied over both new and old plaster surfaces, Sheetrock wallboard, over painted surfaces or over wallpaper, wall fabrics, wood, metal, brick and concrete. Since the principal requirement for any good job of decoration is that the surface be first properly prepared, by sizing or other treatment, the directions in the package state specifically whether any special treatment is necessary before applying Textone. In most cases, a coat of Textone Size is all that is used in preparing these surfaces.

Mixing and Tinting Textone

The white Textone is mixed to a stiff, paste-like consistency by the addition of lukewarm water. If a one-coat tinted finish is desired, pigment colours ground in oil or dry colours are added to the mixed Textone until the desired shade or tint is reached. Any painter will readily understand the process. The Textone is then applied to the surface in a thick coat with a large brush, and the texture is then worked in with the same brush or a wall stippler, sponge, crumpled paper or with the finger tips or the palm of the hand.

Covering Capacity

The covering capacity of Textone varies with the coarseness of the texture desired. One coat of Textone is equivalent in covering capacity to three coats of ordinary oil paint. The average stippled wall texture takes about one pound of Textone to 1½ square yards of surface.

*Textone
Glaze*

Textone Glaze is a specially prepared medium for obtaining two or more toned effects on Textone surfaces. Textone Glaze comes in quart and gallon cans, with full directions for its use printed on the label. Textone Glaze is tinted with pigment colours in oil and then applied to the surface with a brush. It is then wiped off or blended into the surface with a soft cloth. This process brings out beautiful high light and shadow effects, of which any number of combinations may be made.

*Available
Everywhere*

Textone and Textone Glaze may be purchased from dealers in United States Gypsum Company products in your locality.



From the original

Reproduced from the original

TEXTONE
An expression of the Colonial
Plate VII

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SPANISH

The pigment colours in oil or dry colours used in tinting Textone for this Spanish finish are permanent red and chrome yellow.

The texture may be obtained by mixing the Textone to a very thick paste-like consistency. It is then applied to the surface in a heavy rough coat and the texture worked in with the back of a large kitchen spoon. While still wet the surface is wiped over slightly with the palm of the hand.

EARLY ITALIAN

Italian blue or turquoise blue and lampblack pigment colours, either ground in oil or in dry powdered form, are used to tint the Textone for this Italian finish.

The texture is obtained by mixing the Textone to a thick paste and then applying it to the surface in a rough heavy coat. In the application the brush should be worked so as to leave large brush marks showing, and then the entire surface is smoothed off with the hand.

EARLY ENGLISH

The colouring for this finish is obtained by tinting Textone with yellow ochre, burnt umber, lemon chrome yellow and chrome green. Either pigment colours in oil or dry colours are used for this.

The Textone is mixed to a thick paste consistency and applied in an even coat to the surface with a large brush. The entire surface is then textured by modeling and scraping it with a broad scraper knife or piece of tin to gain the effect shown on the Plate.

MODERN EUROPEAN

The pigment colours in oil or dry colours used in tinting Textone for this finish are yellow ochre, lemon chrome yellow, permanent red and burnt umber.

To obtain the texture shown the Textone is mixed to a medium paste-like consistency and applied to the surface with a large brush. The same brush is then patted gently in a continuous motion across the surface.

COLONIAL

The Textone for this finish is left plain white as it comes in the package.

The Textone is mixed to a medium thick paste consistency and then applied to the surface with a large brush. After the Textone begins to "set" slightly it is stippled with a painter's stippling brush. When dry the entire surface may be lightly sandpapered and given a coat of Textone Size to make it more washable.

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